

Kathryn Weld Reviews

Seattle Symphony, Xian Zhang conducting, *Alexander Nevsky* Prokofiev 2008

Seattle PI, RM Campbell

The Mezzo-soprano does not have a large role, but it is important. Kathryn **Weld sang with beauty of tone, a long line and a handsome shaping of Prokofiev's phrases**".

Music of Remembrance *From Jewish Folk Poetry* Shostakovich 2010

Philippa Kiraly, The Gathering Note

"Soprano Megan Hart, mezzo-soprano Kathryn Weld, and tenor Ross Hauck did the honors, with Miller at the keyboard. **The third song stood out, an anguished lullaby full of tears sung by Weld, as did the sixth, a moving song of rejection, with Weld and Hauck.** In the eighth, 'Winter' the howling wind and stark deprivation came through clearly in the voices of all three singers. "

New York Philharmonic, Charles Dutoit, *Three-Cornered Hat* de Falla

The New York Times

"Mezzo-soprano Kathryn **Weld sang with gusto...**"

Portland Baroque Orchestra, Handel *Theodora*

The Oregonian

"Kathryn Weld **displayed poignant and moving musical artistry** as Irene, Theodora's companion."

Seattle Pro Musica *Elijah* Mendelssohn 2009

The Note, Philippa Kiraly

"Mezzo-soprano Kathryn **Weld however used her voice in a more relaxed way, in sympathy with the music and the words** and a pleasure to hear, particularly in the lovely 'O rest in the Lord'."

University of Washington Opera, *Cendrillon* Massenet

The Seattle Post-Intelligencer

"**Weld has a remarkable voice, an expressive mezzo with an unusual timbre: full and warm with a light vibrato shaping it.**"

Bellingham Music Festival, Brahms *Liebeslieder Waltzes*

Bellingham Herald

A really exceptional quartet of singers (Christina Bouras, Kathryn Weld, Paul Johnson and David Pitsinger) ... the **songs were richly sung, the voices were beautiful, diction exemplary**, and balance fine.

On The Boards *Kali*

Dance Magazine

The operatic prose, **delivered expertly by tenor John Duykers and mezzo-soprano Kathryn Weld**, advanced the story about gods, death and slaughter.

Musica Sacra *Mass in B Minor* Bach

New York Times

There were effective moments from the soloists, **notably Kathryn Weld's "Agnus Dei"**...and by the end of the mass there was no question that something was being said with conviction and faith.

Tacoma Symphony *Requiem* Mozart

The News Tribune

The quartet of soloists was resounding bass Julian Patrick... and **meltingly warm Kathryn Weld**.

Portland Baroque Orchestra *Messiah* Handel

The Oregonian

The soloists provided the evening's foremost drama...alto Kathryn **Weld sang a delightfully understated** "Thou are gone up on high".

Copland Centennial, Northwest Chamber Chorus, *In the Beginning* Copland

Seattle Post-Intelligencer

With her grave and **rich voice, Weld added the right note of solemnity and resonance to the performance.**

Diane Thome retrospective

Seattle Times

In *the Yew Tree* for singer and a 10-piece ensemble, **Weld was excellent.**